

IGNITION

DAVID ARSENEAU

CANDICE DAVIES

COLLEEN HESLIN

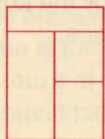
JENNIFER LUPIEN

TIMOTHÉE MESSEILLER

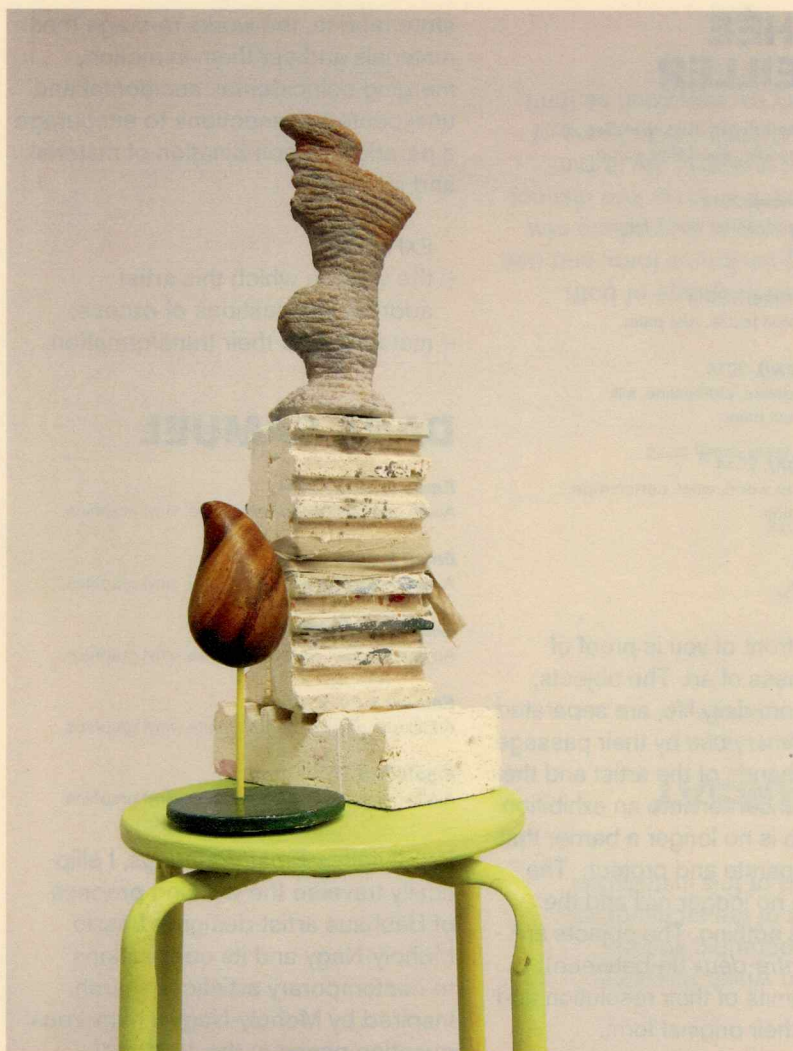
CELIA PERRIN SIDAROUS

LES RAMSAY

DANA SAMUEL



MAY 1 – 31, 2014



Les Ramsay, *Venus*, 2013. Courtesy of the artist and Cooper Cole Gallery, Toronto.

WAYS OF THINKING

Ways of Thinking is designed for anyone interested in exploring contemporary art and its exhibition framework. It offers succinct and synthesized information on the exhibition's concept, the artists and the works featured. For the complete version of *Ways of Thinking* that includes bibliographic references, please visit our website: www.ellengallery.concordia.ca/2006/en/

IGNITION is an annual, curated exhibition presenting recent work by students in Concordia University's graduate Studio Arts program and Humanities doctoral program. It provides an up-and-coming generation of artists with a unique opportunity to present ambitious, interdisciplinary works in the professional context of a gallery with a national and international profile. Students work directly with Gallery staff to produce an exhibition that places an emphasis on critical, innovative, and experimental work engaging in an exploration and consideration of diverse media and practices.

Independent curator and critic, Iliana Antonova, and Leonard & Bina Ellen Art Gallery director, Michèle Thériault, selected the eight artists for the tenth edition of **IGNITION**. Working in a variety of disciplines, this year's artists engage with the mediation of popular cultural and personal visual archives, mimetic fabrication, manipulation or re-purposing of vernacular materials and the interpretation of historical works.

David Arseneau's painting *Items and Weapons from Friday the 13th Part 1 to Part 12* assembles on one visual plane the historical shift in objects specific to the films bearing the same title. The painting becomes a chronology of changing technologies acting as an archive of popular culture iconography. As a result of close observation of objects and details or by photographing photographs from historical publications, **Celia Perrin Sidarous** work indexes a personalized collection of colloquial material. Through scenographic installations, her work methodologically occupies space beyond the image border.

As nearly invisible architectural interventions, **Candice Davies** places sculptural replicas of utilitarian elements, electrical outlet faceplates, in the gallery. The simplicity of the refabricated objects disappears and in effect conceals the functional nature of the form. In contrast, **Jennifer Lupien**'s *Plinthe* draws attention to spatial banality by disruption. Lupien modifies the built environment by embellishing existing ornamentation: aiming to enlighten viewer's perceptions and assumptions of art objects and spaces of presentation.

Colleen Heslin's monochromatic canvases are composed of discarded domestic fibers altered through experimentation with dying and craft techniques. The resulting compositions subtly erase the garment fabric's history, shaping parameters for renewed valuations. *In-Betweeness*, a satirical project by **Timothée Messeiller**, interrogates the function of everyday objects through minimal absurd alterations. Messeiller collects rejected materials and transforms their purpose, rendering obsolete their intended functionality. **Les Ramsay** engages with discourses of excess through an unconventional formalist approach to abstract painting: he collages appropriated ready-made materials together producing new objects. Through aesthetic similarities, Ramsay's sculptural extensions elicit unexpected narratives in relation to his wall-mounted tableaus.

Inspired by Laszlo Moholy-Nagy, **Dana Samuel**'s project is an interpretation of the constructivist artist's *Telephone Paintings* (1923). In her iteration of the work, five sound compositions and vinyl graphics mediate Moholy-Nagy's process of communicating parameters for graphic production without providing the visuals.

DAVID ARSENEAU

Items and Weapons from Friday the 13th Part 1 to Part 12, 2014
Oil on canvas.

Items and Weapons from Friday the 13th Part 1 to Part 12, 2014
Artist's book.

Items and Weapons from Friday the 13th Part 1 to Part 12 is a large painting that is part of a bigger installation and a larger research project. It showcases a visual archive of all the culture-specific objects and weapons that are used in the *Friday the 13th* films of which there are twelve in total. Structures and systems are put in place to categorize items and weapons from each film on a large canvas. Each item is archived as one would complete a grocery list, as a function. This function, however, has no immediate purpose. The painting can be read as a map or a timeline categorizing items in relation to their respective movies. On the surface,

this system and its subject matter may act as a fanatic homage to a movie franchise. In fact its subject is only used as a way to communicate art and ideas and is not meant to be read as an act of fanaticism, but rather as fanaticism towards art itself.

- EXPLORE
- the status of painting;
 - notions of the archive and how they relate to this work.

CANDICE DAVIES

Outlet Wall Plates – White, 2014
26 electrical wall plates in alabaster.

In *Outlet Wall Plates – White*, 26 gallery outlet plates have been replaced with replicas made of white Italian alabaster. What is usually ignored has been put on display. The replicated objects, expected and familiar visual elements in the space, become inconspicuous and seemingly invisible.

- EXPLORE
- the relationship between craft and art and how it is addressed here;
 - what is visible, what is concealed, and why these are important considerations.

COLLEEN HESLIN

First Base, 2014
4 elements. Silk, linen, polyester.

Hawaiian Slice, 2014
Ink and dye on cotton.

The One That Got Away, 2014
Ink and dye on cotton.

The group of colour field paintings presented in **IGNITION** explores the monochrome as a textile readymade and considers subtractive colour theories of painting, dying, and the use of printing ink. These collaged blouses are 1980's cast-offs addressing and subsuming fashion and excess in contemporary culture. The range of fibres, from silk to polyester, exemplifies qualitative shifts within design and fashion, and the insufficient longevity of surface illusion. These monochromes reconsider material and process as they relate to contemporary painting, expanding into the fields of sculpture, craft, and design.

- EXPLORE
- formal analysis: surface, material, texture, marking;
 - the relationship between formal abstraction and textiles, or craft.

JENNIFER LUPIEN

Plinthe, 2014
Wood, paint.

Plinthe is an intervention that is concealed in a subtle modification the Gallery's architecture. It questions the authority of the art institution by minimizing attention to the artwork and emphasizing the exhibition space itself. It defies the norms associated with the viewing of art by turning an illusion of absence into a tangible experience that blurs the boundaries between what is inherent to the exhibition space and what the artist brings to it.

- EXPLORE
- what a viewer's expectations might be regarding the architecture of exhibition spaces;
 - the questions raised by the artist's intervention in this space.

TIMOTHÉE MESSEILLER

Debroken Hammer with Two Handles, 2014
Found hammer, handle, wood filler, wood.

One Utility (Fence), 2014
Metal fence support, scrap wood, fabric scraps, rust paint.

One Utility (Podium), 2014
Scrap wood, printed textile, rust paint.

One Utility (Stewi), 2014
Scrap wood, hardware, clothesline, silk printed canvas, rust paint.

One Utility (Sign), 2014
Metal trolley, scrap wood, wool, cotton rope, fabric scraps, T-pins.

Supreme, 2013
Acrylic on canvas.

The work in front of you is proof of the uselessness of art. The objects, all derived from daily life, are separated from their primary use by their passage through the hands of the artist and their subsequent insertion into an exhibition space. There is no longer a barrier that serves to separate and protect. The hammer can no longer nail and the panel shows nothing. The objects are now in an *Entre-deux* (in-between): both at the limits of their resolution and resistant to their original form.

- EXPLORE
- the status of both art and the artist;
 - the functions and meanings of the objects presented here.

CELIA PERRIN SIDAROUS

Three Stone Lions, 2014
Installation. Gypsum wall and platform, framed and unframed photographs. Produced with support from the *Fonds de recherche sur la société et la culture* (FORSC).

Photographs are installed on a free-standing structure, an architectural component that creates is own scenography, both as an object *and* a space in itself, a self-sustaining universe. There is an oblique wall with two sides, two distinct yet complementary viewing spaces, two spaces in which to *look* at images. One guards the other. Photographs comprise found images of animals, statues, stones, botanical gardens, as well as temporary sculptures and arrangements recorded in the studio.

- EXPLORE
- the ways in which this artist uses photographic images;
 - the impact of the architectural component of this installation.

LES RAMSAY

Heavy Weight Serious, 2013
Corduroy and jute with twine.

Venus, 2013
Mixed media on stool.

Lazy Susan, 2014
Fabric collage.

Fog Whistle, 2014
Fabric collage.

Signed Sealed Delivered, 2013
Fabric collage.

A Minor, 2014
Fabric collage.

I incorporate a language of both painterly and sculptural form, and use art historical tropes to produce new formal objects that lapse into distinct categories of meaning. By re-purposing everyday domestic forms of contemporary excess, such as thrift

store fabrics, the works re-stage these materials and set them in motion, merging coincidental, accidental and unexpected connections to encourage a paradoxical combination of material and imagery.

- EXPLORE
- the ways in which this artist addresses questions of excess;
 - materials and their transformation.

DANA SAMUEL

Email 3, 2013–2014
Audio composition for telephone, vinyl graphics.

Email 2, 2013–2014
Audio composition for telephone, vinyl graphics.

Email 1, 2013–2014
Audio composition for telephone, vinyl graphics.

Email 0.5, 2013–2014
Audio composition for telephone, vinyl graphics.

Email 0.25, 2013–2014
Audio composition for telephone, vinyl graphics.

In the series *Email Paintings*, I elliptically traverse the working process of Bauhaus artist-designer Laszlo Moholy-Nagy and its connections to contemporary artistic research. Inspired by Moholy-Nagy's humorous question posed in the 1930s, "I wonder how your nose will sound?" I examine the histories of his iconic Telephone Paintings (*Construction in Enamel 1–3, 1923–24*), asking how they might *sound* today. My installation "plays telephone" with these historic works, re-interpreting the paintings as computer-generated audio, then back again, registering further changes to the images—now reproduced via contemporary sign-making media.

- EXPLORE
- the role(s) that sound plays in this installation;
 - the strategies this artist employs to engage with history and the resultant narratives, interpretations, connections, etc., that come to light.

Leonard & Bina Ellen Art Gallery

Concordia University

1400 boul. de Maisonneuve West, LB 165

Montreal (Quebec) H3G 1M8

Metro Guy-Concordia

T 514.848.2424 #4750

ellen.artgallery@concordia.ca

www.ellengallery.concordia.ca



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